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BOARD OF EDUCATION

THE "LIBER STUDIORUM"
OF J. M. W. TURNER, R.A.
IN THE
VICTORIA AND ALBERT
MUSEUM

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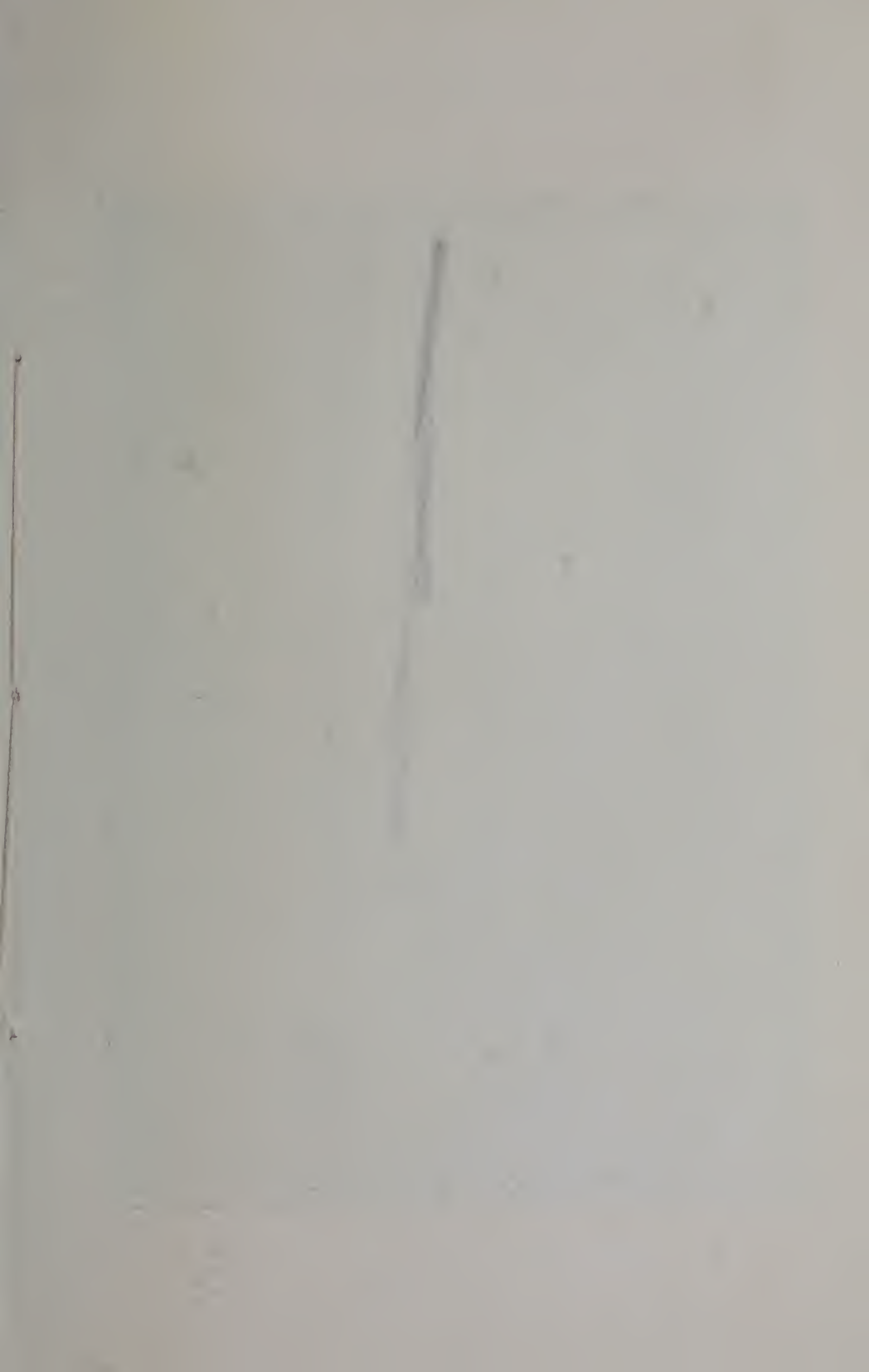
LONDON

PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE

1910

Price Threepence







No. 19.—LITTLE DEVIL'S BRIDGE. The original drawing, by J. M. W. Turner, R.A.

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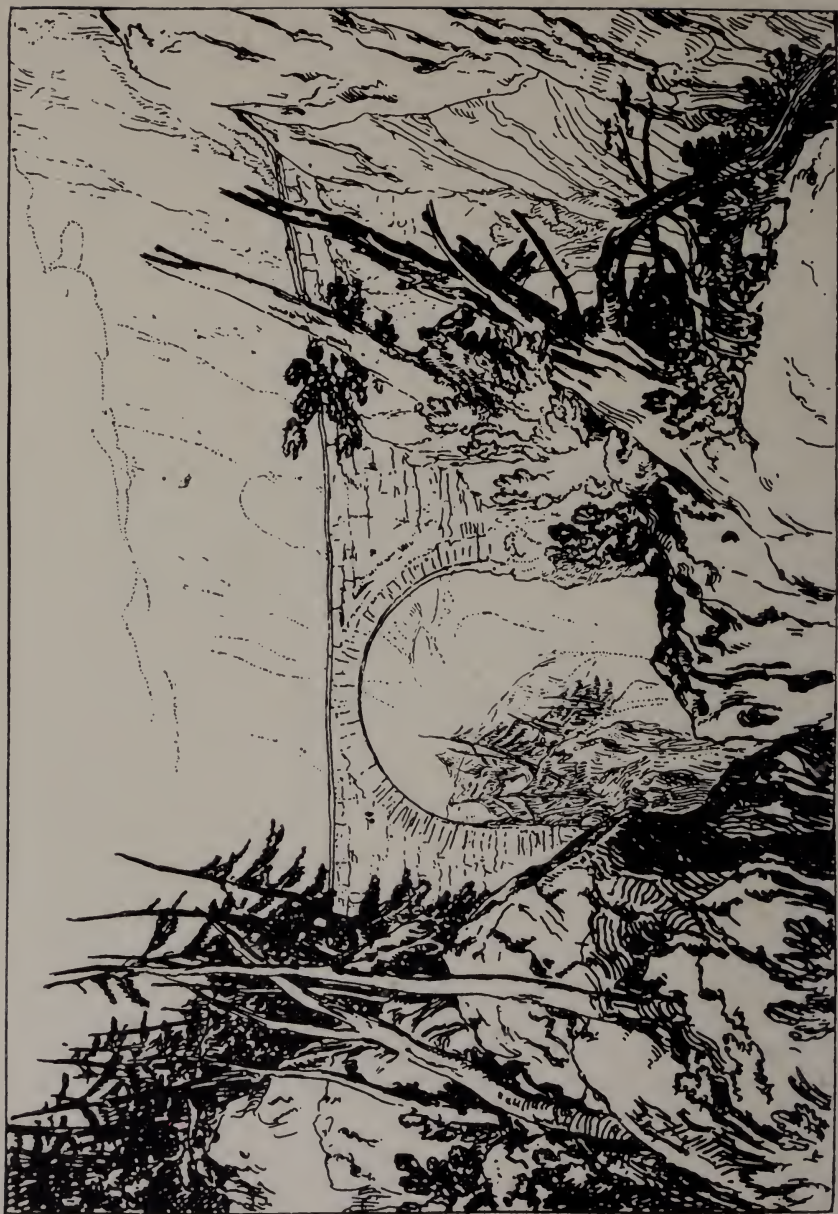
Price Threepence

*This Catalogue has been compiled by Mr. E. F.
Strange, an Assistant Keeper in the Victoria and
Albert Museum.*

First printed, 1908.

Second edition, 1910.





No. 19.—LITTLE DEVIL'S BRIDGE. The Etching, by J. M. W. Turner, R.A.

INTRODUCTION.

THE "LIBER STUDIORUM"

OF

J. M. W. TURNER, R.A. [b. 1775—d. 1851.]

The series of engravings to which J. M. W. Turner gave the name, *Liber Studiorum*, was intended by the artist to comprise 100 plates. His scheme was placed before the public in a prospectus, of which no copy is known to exist, although it is fully discussed by John Landseer in "The Review of Publications of Art" (1808), in the course of a critical notice of a collection of paintings then being exhibited at Turner's house at Queen Ann Street West. In a footnote (p. 155) Landseer gives the title of this prospectus:—"Proposals for publishing one hundred Landscapes, to be designed and etched by J. M. W. Turner, R.A., and engraved in Mezzotinto;" and also the following extract:—"It is intended in this publication to attempt a classification of the various styles of landscape, viz. the historic, mountainous, pastoral, marine, and architectural." The covers* in which the prints were issued also describe the undertaking in very similar words:—"Liber Studiorum; Illustrative of Landscape Compositions, viz., Historical, Mountainous, Pastoral, Marine, and Architectural." There is, therefore, little doubt that Turner had in his mind the idea of classifying the subject of landscape composition, and of illustrating fully

* NOTE.—The first cover was issued with the following imprint
"Proof. / No. I. / of / Liber Studiorum; / illustrative of / Landscape
" Compositions / viz. / Historical, Mountainous, Pastoral, Marine, and
" / Architectural, / by J. M. W. Turner, R.A. / Prints 15s. Proofs 1*l.* 5s.
" to be paid upon delivery. / Subscriptions received at J. M. W. Turner's,
" 64, Harley Street, and 50, Warren Street. / To be had also of W. Miller,
" Albemarle Street." The cover was afterwards varied, and the prices
raised to Two (and One) guineas per part.

the various categories into which it appeared to him to be divisible. His general inspiration was derived from the *Liber Veritatis* of Claude, which had been engraved by Earlom and published in 1777 and 1803. Turner was an intense admirer of this artist, and the benefits he had himself received from the study of the *Liber Veritatis* may have suggested to him that a series of plates, in similar style, but arranged more specifically with reference to their educational value, would be of great service to other artists, and a not unprofitable business enterprise. His first drawings for the series were made in October, 1806.

Claude's sketches had been engraved by Earlom in aquatint, and Turner at the outset was, naturally, inclined to use the same medium for his own work. He, therefore, employed F. C. Lewis, then one of the leading practitioners of this method, to complete "The Bridge and Goats" (R. 43), for which Turner himself supplied the drawing and preliminary etching. The result was satisfactory to the artist; but a dispute with Lewis about the price to be paid to the latter terminated the connection (14th December, 1807), and the rest of the work was done almost entirely in mezzotint. Lewis's aquatint did not appear until 23rd April, 1812; and the prints issued as Part I. were all engraved in mezzotint by Charles Turner. These plates are undated; probably they were not published until the early part of 1808.

Part II. is dated February 20, 1808; and was sent out with the following notice:—"J. M. W. Turner respectfully acquaints the Subscribers to the *Liber Studiorum*, that "his other Engagements having delayed the completion of "the Second Number, in future, the Publication and Management of the above Work will be under Mr. C. Turner, "50, Warren Street, Fitzroy Square." This engraver completed and published the plates comprised in Part II., Part III. (June 10, 1808), and Part IV. (March 29, 1809); but a disagreement as to the rate of his payment then put an end to the arrangement; and the succeeding parts were all pub-

lished by J. M. W. Turner himself. They appeared at irregular intervals :—Part V. being dated January 1, 1811, and both Parts VI. and VII., June 1, 1811. Part VIII. is said by writers on the subject to have been “issued February 1, 1812” ; but two of the plates included in it are dated February 11th, and one, February 14th. Part IX. was published on April 23, 1812, and includes Lewis’s plate referred to above. The Frontispiece was sent out with Part X., May 23, 1812. Part XI. consists of 4 plates dated January 1, 1816 ; and one (No. 53), May 12, 1814 ! The 5 plates constituting Part XIII., also bear the date, January 1, 1816. An interval of three years now occurs before the appearance of the next part (XII.), of which Nos. 62, 63, and 66 are dated January 1, 1819 ; and 64 and 65, January 1, 1816. Part XIV., the last published, is dated throughout, January 1, 1819. It is evident, from the above, that the dates engraved on the plates are not, necessarily, those of actual publication.

† Turner appears to have done a considerable amount of work towards the fulfilment of his proposal for a set of 100 plates ; for twenty of the thirty remaining plates are known to have been partially etched or engraved ; and drawings are in existence for rather more than the number of subjects required to complete the scheme. It is also certain that a large number of drawings were prepared by the artist, at the outset, in advance ; for there exists (in the Taylor Collection) a draft in his writing of a notice which seems never to have been issued to the public. It reads as follows :—“Mr. C. “ Turner having the management of the Publication of *Liber “ Studiorum* (after drawing by J. M. W. T——) respectfully “ informing the Subscribers to the above Work, and the “ Public that the second number containing 5 Plates is ready “ for Delivery at 50 Warr St Fitz Sqr—50 (?) Drawings “ intended (?) to be engraved may be seen on the 18 of April “ when Mr. J. M. Turner’s Gallery—in Harley St. will open “ for the Season.” There is no definite record of *Liber Studiorum* drawings having been included in this exhibition. The draft quite certainly belongs to the year 1808. But the

compiler of this catalogue suggests that Landseer when he visited the Gallery, saw these drawings and based his criticism thereon (*see above*); and also that the prospectus which he quotes was merely a written one, shown to him with the drawings, on this occasion. The printed slip, quoted above, sent out with Part II., shows that delay had occurred in the business arrangements; and the date, February 20, 1808, on the plates of Part II. was probably placed there some time before the actual issue of the part.*

The technical process involved in the production of the *Liber Studiorum* may shortly be summarised as follows. In each case, Turner himself seems to have prepared a drawing of the subject. Many of these originals are now at the National Gallery, British Art, Millbank; and photographs of a number of them can be seen in the Victoria and Albert Museum. He also drew the subject, in strong line, on the copper; and either etched it himself, or supervised the etching of it by one of the engravers employed by him. From the plate in this state a varying number of proofs were taken, representative examples of which are also in the collection. The etched plate, very strongly bitten, was then covered with a mezzotint ground, and engraved either by Turner himself, or by one of the engravers, a list of whom is given in the appendix to this catalogue. Aquatint was used instead of mezzotint, by Lewis, in the case already referred to; and is combined with mezzotint in one or two other instances. Turner made many corrections as the work progressed; and also re-engraved the plates, freely, as they wore. Hence those published are found in varying "states"; the latter of which are by no means always necessarily inferior in merit to the earlier.

As published, the classification of subject suggested by Turner, is indicated by capital letters engraved in the centre

* Mr. A. J. Finberg is of the opinion that many of the original drawings now in existence, had once been mounted by Turner himself, and some, very probably, exhibited by him.

of the upper margins. A list of these, with the subjects arranged under each, is given at the end of this catalogue.

The principal portion of the collection is a set, nearly complete, of first states (together with a number of other impressions) brought together by Dr. Percy, and purchased from him, in 1866, for £525. The Constantine Ionides Bequest, received in 1901, also includes one of the sets of late states, made up for and sold at the Turner Sale, 1873. These can be distinguished by the small impressed stamp placed on all the prints sold on that occasion. Finally, in order fully to illustrate the technical processes a certain number of etchings have been bought.

Thomas Lupton (who had been employed by Turner on the original series), about the year 1858, began a series of reproductions of selected plates of the *Liber Studiorum*. These were, so far as he carried out the project, engraved on steel; but only 15 plates were actually completed, and 2 more left unfinished. Covers were prepared for the publication, bearing the following title, "A Selection from the *Liber Studiorum* of J. M. W. Turner, R.A. Engraved by Thomas Lupton and Dedicated with permission to John Ruskin, M.A. . . . London; published by Colnaghi & Co., Pall Mall East, and the engraver, Thomas Lupton, 4 Keppel Street, Russell Square, 1858." From a note on these covers, it appears that the intention was to issue "about Twelve Numbers," each containing three plates; and that these were to be prepared both in "proof" and in "print" state. One of the covers in the Museum collection shows, clearly, that the number to which it belonged was actually published, the price being £2 2s. for three proofs. The collection contains the whole of the 15 completed plates, with the preliminary etchings made for them; as well as several of the needles and gravers used by Lupton on the work done by him, for Turner.

In 1885-1887, Mr. Frank Short, A.R.A., re-engraved, on copper, 12 of Turner's completed plates, the selection having been made by John Ruskin. Some years after, he undertook

the completion of those subjects which Turner had left unfinished, so far as material was available; and he has now carried this undertaking nearly to a close, following the original methods of work with great care. Both these series of Mr. Short's work are represented in the Museum, which contains the etchings as well as the engravings of nearly the whole of them: the former having been presented by the engraver. These can be studied in connection with a number of impressions taken from Turner's unfinished plates, about the time of the sale of his property in 1873, and given to the Museum by Mr. C. Mallord Turner.

In the compilation of this catalogue, frequent use has been made of the standard work on the subject, Mr. W. G. Rawlinson's "Turner's Liber Studiorum" (2nd ed. 1906). Valuable help has also been given by Mr. C. Mallord Turner, and by Mr. Frank Short, A.R.A., while several of the titles have been revised in accordance with a list in Turner's own writing, found by Mr. A. J. Finberg, among the sketches at the National Gallery.

The inscriptions, as printed, have been carefully compared with the lettering of the originals.

The collection can be seen by visitors in the Students' Room (No. 71) of the Department. It includes photographs of a considerable number of the original drawings.

E. F. STRANGE.

*Department of Engraving,
Illustration and Design.*





No. 19.—LITTLE DEVIL'S BRIDGE. The mezzotint engraving, by Charles Turner.

THE "LIBER STUDIORUM"

OF

J. M. W. TURNER, R.A.

R.—RAWLINSON (W. G.). Turner's Liber Studiorum, a description and a catalogue. Second edition, revised throughout. 1906.

THE FRONTISPIECE. (R.1.)

Drawn, Etched & the Centre Engraved by I. M. W. : Turner Esq^r. R.A. P.P. Engraved by I. C. Easling. Published May 23. 1812, by I. M. W. Turner, Queen Ann Street West.

In top margin: This Frontispiece to (*on plate*) Liber Studiorum (*in bottom margin, in script*) is most respectfully presented to the Subscribers, by I., M., W., Turner. *On a banner on left of frame*: Engraved by W^m. Annis G. Clint I. C. Easling R. Dunkarton H. Daw T. Hodgetts S. W. Reynolds W. Say C. Turner J. M. W. Turner.

1st. published state.

21259-1.

4th. state.

Ionides Collⁿ., 501.

The frontispiece was re-engraved by T. Lupton, 1858.

The etching.

E. 3029-1908.

1st. published state.

In top margin: This Frontispiece to (*on plate*) Liber Studiorum (*in bottom margin, in script*) Is presented to the Subscribers by the Engraver. *In bottom margin, in capitals and script*: Drawn by J. M. W. Turner, R.A. Engraved by Tho^s. Lupton. London, Pub. 1858 by Colnaghi & Co. Pall Mall & the Engraver, 4 Keppel St. Russell Square. *On a banner to left*: To John Ruskin Esq. This Selection from the Liber Studiorum of J. M. W. Turner is dedicated with Permission by the Engraver Tho^s Lupton

E. 3030-1908.

The central panel has been re-engraved by Frank Short, A.R.A. *Lettered* Twelve Subjects from the Liber Studiorum of J. M. W. Turner, R.A. etched & mezzotinted by Frank Short. Bonneville, Water-Mill, Solway Moss, Raglan Castle, Ben Arthur, Nymph at Well, Sunset on Beach, Chain of Alps, Little Devil's Bridge, Procris & Cephalus, Source of the Arveron, Mill near the Grand Chartreuse. Published by Rob^t. Dunthorne, at the Sign of The Rembrandt Head, in Vigo Street, London, W. *With the engraver's monogram, date '85, and signature in pencil.*

E. 2556-1908.

Two sketch designs for the frontispiece are in the collection of the late Mr. J. E. Taylor.

[THE BRIDGE AND COWS.] P. (R. 2.)

Drawn & Etched by J. M. W. Turner. R.A. Engraved by C. Turner.
Published as the Act directs by J. M. W. Turner Harley Street.

1st. published state. 21259-41.

4th. state. *Ionides Colln.*, 502.

The subject was re-engraved by Thomas Lupton.

The etching. E. 3031-1908.

Another impression. E. 2666-1908.

Proof, before all letters. E. 2667-1908.

1st. published state.

Lettered E. P. Drawn by J. M. W. Turner, R.A. Engraved by

Tho^s. Lupton. Proof. E. 3032-1908.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection. The subject was
also re-engraved for "Liber Studiorum . . . a selection
of fifteen of the best plates," published by Day & Son.

[THE WOMAN AND TAMBOURINE.] E.P. (R. 3.)

Drawn & Etched by J. M. W. Turner R.A. Engraved by
C. Turner. Published as the Act directs by J. M. W. Turner
Harley Street.

1st. published state. 21259-20.

4th. state. *Ionides Colln.*, 503.

The subject was re-engraved by Thomas Lupton.

The etching. E. 3033-1908.

1st. published state.

Lettered E. P. N^o. 2. London. Pub. 1858, by Colnaghi & Co., Pall
Mall. & the Engraver, 4, Kepple St. Russell Sq. Proof.

E. 4734-1907.

E. 3034-1908.

Another impression.

The drawing is in the National Gallery, British Art, Millbank. A
photograph from it is in this collection.

[SCENE ON THE FRENCH COAST. Formerly called FLINT CASTLE—
VESSELS UNLOADING.] M. (R. 4.)

Drawn & Etched by J. M. W. Turner R.A. Engraved by
C. Turner. Published as the Act directs by J. M. W. Turner
Harley Street.

1st. published state. 21259-50.

4th. state. *Ionides Colln.*, 504.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

BASLE. A. (R. 5.)

Drawn & Etched by J. M. W. Turner R.A. Engraved by
C. Turner. Published as the Act directs by J. M. W. Turner,
Harley Street.

1st. Published state. 21259-78

4th. state. *Ionides Colln.*, 505.

The drawing is in existence, but its locality is unknown.

JASON. H. (R. 6.)

Drawn. & Etched by J. M. W. Turner R.A. Engraved by
C. Turner. Published as the Act directs by J. M. W. Turner
Harley Street.

1st. published state. 21259-6.

5th. state. 3 *by* 4 added after 'Jason' and *Pict.* 3 *Ft.* *by* 4.

under 'Etched'. 21259-7.

Another impression of the 5th state. *Ionides Colln.*, 506.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

[THE WHITE HORSE. Formerly called THE STRAW-YARD.] P.
(R. 7.)

Drawn & Etchd by J. M. W. Turner Esq^r. R.A. P.P. Engraved
by Cha^s. Turner. London Published Feb^y. 20. 1808, by C. Turner,
N^o. 50, Warren Street Fitzroy Square.

1st. published state.

21259-42.

3rd. state.

Ionides Collⁿ., 507.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

[THE CASTLE ABOVE THE MEADOWS. Formerly called OAKHAMPTON
CASTLE and PASTORAL WITH THE WHITE COW.] E.P. (R. 8.)

Drawn & Etch'd by J. M. W. Turner Esq^r. R.A. P.P. Engraved
by Cha^s. Turner. London, Published Feb^y. 20, 1808, by C. Turner,
N^o. 50, Warren Street, Fitzroy Square.

1st. published state.

21259-18.

4th. state.

Ionides Collⁿ., 508.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

M^T ST GOTHARD. M.S. (R. 9.)

Drawn & Etchd by J. M. W. Turner Esq^r. R.A. P.P. Engraved
by Cha^s. Turner. London Published Feb^y. 20, 1808, by C. Turner,
N^o. 50, Warren Street Fitzroy Square.

1st. published state.

21529-59.

5th. state.

Ionides Collⁿ., 509.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection. The subject was
re-engraved by T. Lupton.

[SHIPS IN A BREEZE—THE EGREMONT SEA-PIECE.] *In the possession of the Earl of Egremont.* M. (R. 10.)

Drawn & Etchd by J. M. W. Turner Esq^r. R.A. P.P. Engraved
by Cha^s. Turner. London Published Feb^y. 20. 1808, by C. Turner
N^o. 50, Warren Street Fitzroy Square.

1st. published state.

21259-47.

4th. state. '6 by 5' added after 'Egremont.' *Ionides Collⁿ.*, 510.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

HOLY ISLAND CATHEDRAL. A. (R. 11.)

Drawn & Etch'd by J. M. W. Turner, Esq^r., R.A. P.P. Engraved
by Cha^s. Turner. London, Published Feb^y. 20. 1808. by C. Turner,
N^o. 50, Warren Street, Fitzroy Square.

1st. published state.

21259-79.

4th. state.

Ionides Collⁿ., 511.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

PEMBURY MILL, KENT. P. (R. 12.)

Drawn & Etchd by J. M. W. Turner Esq^r. R.A. P.P. Engraved
by C. Turner. London, Published June 10, 1808, by C. Turner,
N^o. 50, Warren Street, Fitzroy Square.

1st. published state. The word *Proof* scratched in top and bottom
margins.

21259-34.

3rd. state. Title spelt 'Penbury.'

Ionides Collⁿ., 512.

The subject was re-engraved by T. Lupton.

The etching.

E. 3035-1908.

Another impression.

E. 2668-1908.

1st. published state.

Lettered PEMBURY MILL, KENT. Drawn by J. M. W. Turner, R.A.
Engraved by Tho^s. Lupton. Proof.

E. 3036-1908

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

[WALTON BRIDGE. Formerly called THE BRIDGE IN MIDDLE DISTANCE; and THE SUN BETWEEN TREES.] E.P. (R. 13.)

Drawn & Etched by J. M. W. Turner, Esq^r. R.A. P.P. Engraved by C. Turner. London Published June 10. 1808, by C. Turner N^o. 50, Warren Street, Fitzroy Square.

1st. published state. The word *Proof* scratched in bottom margin.

21259-19.

3rd. state.

Ionides Collⁿ, 513.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

Duntanborough Castle the Picture in the possession of W. Penn Esq^r.

A. (R. 14.)

Drawn & Etched by J. M. W. Turner Esq^r. R.A. P.P. Engraved by C. Turner. London Published June 10. 1808, by C. Turner N^o. 50, Warren Street, Fitzroy Square.

The etching.

Lettered In the Possession of W^m Penn Esq^r. E. 5130-1904.

1st. published state. The word *Proof* scratched in bottom margin.

21259-80.

3rd. state. '*The Picture*' becomes '*a Picture*'; and '*3 by 4*' is added.

Ionides Collⁿ, 514.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection. The subject was re-engraved for "*Liber Studiorum* . . . A selection of fifteen of the best plates," published by Day & Son.

LAKE OF THUN, SWISS. M. (R. 15.)

Drawn & Etchd by J. M. W. Turner Esq^r. R.A. P.P. Engraved by C. Turner. London Published June 10. 1808 by C. Turner N^o. 50 Warren Street Fitzroy Square.

The etching.

Lettered Lac du Thun.

E. 99-1904

1st. published state. The word *Proof* scratched in top and bottom margins.

21259-60

3rd. state.

Ionides Collⁿ, 515

The sepia drawing is in the National Gallery, British Art, Millbank. The drawing in colour from which it was taken is at Farnley. A photograph from the N.G. drawing is in this collection.

The 5th Plague of Egypt the Picture late in the possession of W. Beckford Esq^r. H. (R. 16.)

Drawn & Etched by J. M. W. Turner Esq^r. R.A. P.[P.] Engraved by C. Turner. London Published June 10. 1808. by C. Turner N^o. 50. Warren Street, Fitzroy Square.

The etching.

Lettered Late in the Possession of W. Beecford Esq. (*at top*).

5th Plague of Egypt (*below*).

E. 100-1904.

1st. published state. The word '*Proof*' very faintly scratched in left bottom corner of margin.

21259-10.

3rd state. '*6 by 5*' added after title.

Ionides Collⁿ, 516.

The drawing is in the National Gallery, British Art, Millbank
The oil picture from which it was taken is in the Collection of Sir F. Cook, Bart.

THE FARMYARD WITH THE COCK. P. (R. 17.)

Drawn and Etched by J. M. W. Turner, Esq^r. R.A. P.P. Engraved by Cha^s. Turner. London, Published March 29, 1809, by C. Turner N^o. 50, Warren Street, Fitzroy Square.

1st. published state.

21259-33.

A later impression.

Ionides Collⁿ, 517.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

Drawing of the CLYDE. In the possession of J. M. W. Turner. f.i.
 E. P. (R. 18.) 3 4
 2 3

Drawn & Etched by J. M. W. Turner Esq^r. R.A. P.P. Engraved
 by C. Turner. London, Published March 29, 1809, by C. Turner
 N^o. 50, Warren Street, Fitzroy Square.

1st. published state. 21259-16.

3rd. state. 21259-17.

Another impression of the 3rd state. *Ionides Collⁿ.*, 518.

The sepia drawing is in the National Gallery, British Art,
 Millbank. The picture, from which the subject was taken
 is in the possession of R. D. Holt, Esq. A photograph of
 the drawing is in this collection.

LITTLE DEVILS BRIDGE over the RUSS above ALTDORFT SWISS^d. M^a.
 (R. 19.)

Drawn and Etched by J. M. W. Turner Esq^r. R.A. P.P. Engraved
 by Cha^s. Turner. London Published March 29, 1809, by C. Turner,
 No. 50, Warren Street Fitzroy Square.

The etching. E. 101-1904.

1st. published state. 21259-58.

3rd. state. *Ionides Collⁿ.*, 519.

The subject was re-engraved by T. Lupton, 1858.

The etching. E. 3057-1008.

1st. published state.

Lettered S.M. LITTLE DEVILS BRIDGE, (over the) RUSS (above)
 ALTDORFT SWISS^d. Drawn by J. M. W. Turner, R.A. En-
 graved by Tho^s. Lupton. Proof. Pl. 2. London, Pub^d. Jan^y.
 1858, by P. & D. Colnaghi & Co., 13 & 14, Pall Mall East. & the
 Engraver, 4 Keppel St. W.C. E. 3058-1908.

The subject has also been re-engraved by Frank Short, A.R.A., 1886.

The etching.

Lettered Frank Short sculp. after J. M. W. Turner, and with the
 engraver's monogram. E. 594-1908.

1st. published state.

Lettered Frank Short sculp. after J. M. W. Turner. London,
 Published 1st. June, 1886, by Rob^t. Dunthorne at The Rembrandt
 Head in Vigo Street, and with the engraver's monogram, and
 signature in pencil. E. 2559-1908.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection. The subject was
 also re-engraved for "Liber Studiorum . . . A selection of
 fifteen of the best plates," published by Day & Son. Part
 of it was copied by P. G. Hamerton, and published in
 "Etching and Etchers," pl. x, 2nd ed., 1876.

Original Sketch of a Picture for W., Leader Esq^r. [Usually known as
 THE LEADER SEA-PIECE, and also called THE GUARD SHIP AT
 THE NORE.] M. (R. 20.)

Drawn & Etched by J. M. W. Turner Esq^r. R.A. P.P. Engraved
 by Cha^s. Turner. London Published March 29, 1809, by C. Turner,
 N^o. 50, Warren Street, Fitzroy Square.

1st. published state. 21259-48.

3rd. state. *Ionides Collⁿ.*, 520.

Part of the subject was re-engraved by Frank Short, A.R.A., as
 an illustration to "Notes on the Liber Studiorum," by the Rev.
 Stopford Brooke, 1885.

Lettered, Fragment from "The Guard-ship at the Nore." Frank
 Short sc after J M W Turner. *Book Collⁿ.*

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

MORPETH NORTH^o. A. (R. 21.)

Drawn & Etched by J. M. W. Turner Esq^r. R.A. P.P. Engraved by Cha^s. Turner. London, Published March 29. 1809, by C. Turner, N^o. 50, Warren Street, Fitzroy Square.

1st. published state.

21259-84.

3rd. state.

Ionides Collⁿ., 521.

The drawing is in the National Gallery, British Art, Millbank.
A photograph from it is in this collection.

JUVENILE TRICKS. P. (R. 22.)

Drawn & Etched, by J. M. W. Turner. R.A. Engraved by W. Say Engraver to H.R.H. the Duke of Gloucester. Published Jan^y. 1. 1811, by Mr. Turner, Queen Ann Street West.

1st. published state.

21259-39.

3rd. state.

Ionides Collⁿ., 522.

The drawing is in the National Gallery, British Art, Millbank.
A photograph from it is in this collection.

[THE HINDOO WORSHIPPER. Also known as HINDOO DEVOTIONS.]
E.P. (R. 23.)

Drawn & Etched by J M W Turner, R.A PP. Engraved by R Dunkarton. Published Jan^y 1 1811 by Mr Turner Queen Ann Street West.

1st. published state.

21259-25.

2nd. state.

21259-26.

4th. state.

Ionides Collⁿ., 523.

The drawing is in the National Gallery, British Art, Millbank.
A photograph from it is in this collection.

COAST OF YORKSHIRE. near Whitby. M. (R. 24.)

Drawn & Etched by J. M. W. Turner. R.A. Engraved by W Say Engraver to H.R.H. the Duke of Gloucester. Published Jan^y. 1. 1811, by Mr. Turner, Queen Ann Street West.

1st. published state.

21259-51.

4th. state.

Ionides Collⁿ., 524.

The drawing is in the National Gallery, British Art, Millbank.
A photograph from it is in this collection.

HIND HEAD HILL. On the Portsmouth Road. M. (R. 25.)

Drawn & Etched by J. M. W. Turner. R.A. P.P. Engraved by Dunkarton. Published Jan^y. 1. 1811. by Mr. Turner, Queen Ann Street West.

Engraver's proof. The sky above the gibbet and to left of it unfinished.

21259-70.

1st. published state.

21259-69.

5th. state.

Ionides Collⁿ., 525.

The drawing is in the National Gallery, British Art, Millbank.
A photograph from it is in this collection.

LONDON, from GREENWICH. Picture in the possession of Walter Fawkes Esq^r of Farnley. 3rd. by 4th. A. (R. 26.)

Drawn & Etched by J M W Turner RA PP Engraved by C. Turner. Published Jan^y 1 1811 by Mr Turner Queen Ann Street West.

The etching.

E. 5128-1904.

Lettered In the Possession of Walter Fawkes Esq^r Farnley.

1st. published state.

21259-85.

3rd state.

Ionides Collⁿ., 526.

The drawing, an earlier slight pencil sketch, and the oil picture are in the National Gallery, British Art, Millbank. Another drawing, differing considerably, is in the collection of the late Mr. J. E. Taylor. A photograph from the N.G. drawing is in this collection.

[WINDMILL AND LOCK.] FROM A PICTURE IN THE POSSESSION OF
I. M. W. TURNER R.A. P. (R. 27.)

Drawn & Etched by I. M. W. Turner. Engraved by W. Say
Engraver to his H.I.H. the Duke of Gloucester. Published June 1.
1811, by I. M. W. Turner, Queen Ann Street West

2nd. state

21259-38.

3rd. state.

Ionides Colln., 527

The subject was re-engraved by T. Lupton.

The etching.

E. 3037-1908.

1st. published state.

Lettered S. P. WIND MILL & LOCK. Drawn by J. M. W. Turner,
R.A. Engraved by Tho^s. Lupton. Proof.

E. 3038-1908.

The drawing is not known. An oil painting of the subject
is in the possession of Sir Frederick Cook, Bart.

[JUNCTION OF SEVERN AND WYE.] E.P. (R. 28.)

Drawn, Etched & Engraved by J. M. W. Turner Esq^r. R.A.
Published June 1811, by J. M. W. Turner, Queen Ann Street
West.

1st. published state.

21259-15.

3rd. state.

Ionides Colln., 528.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection. The subject was
re-engraved by T. Lupton, but not finished.

MARINE DABBLERS. M. (R. 29.)

Drawn & Etched by J. M. W. Turner Esq^r. R.A. Engraved by
W. Say Engraver to H.R.H. the Duke of Gloucester. Published
June, 1811, by J. M. W. Turner, Queen Ann Street West.

1st. published state.

21259-52.

2nd. state.

Ionides Colln., 529.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

NEAR BLAIR ATHOL SCOTLAND. M. (R. 30.)

Drawn & Etched by J. M. W. Turner Esq^r. R.A. Engraved by
W. Say Engraver to H.R.H. the Duke of Gloucester. Published
June, 1 1811, by J. M. W. Turner, Queen Ann Street West.

1st. published state.

21259-48.

3rd state.

Ionides Colln., 530.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

LAUFFENBOURGH on the RHINE. A. (R. 31.)

Drawn & Etched by J. M. W. Turner. R.A. P.P. Engraved by
T. Hodgetts. Published Jan^y. 1. 1811, by M^r. Turner, Queen Ann
Street West.

1st. published state.

21259-86.

4th. state.

Ionides Colln., 531.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

YOUNG ANGLERS. P. (R. 32.)

Drawn & Etched by I. M. W. Turner. Engraved by R. Dunkarton.
Published June 1. 1811 by I. M. W. Turner Queen Ann Street
West.

1st. published state.

21259-40.

3rd. state.

Ionides Colln., 532.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

ST. CATHERINE'S HILL NEAR GUILFORD. E.P. (R. 33.)

Drawn & Etched by I. M. W. Turner Esq^r. R.A. Engraved by J. C. Easling. Published June 1811, by I. M. W. Turner Queen Ann Street West.

1st published state.

E. 3059-1908.

2nd. state. Two fine parallel strokes, nearly vertical, under the "g" of Easling.

21259-22.

3rd. state.

Ionides Collⁿ, 533.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

MARTELLLO TOWERS NEAR BEXHILL, SUSSEX. M. (R. 34.)

Drawn & Etched by I. M. W. Turner Esq^r. R.A. Engraved by W. Say Engraver to H.R.H. the Duke of Gloucester. Published June 1811, T. M. W. Turner Queen Ann Street West.

2nd. state.

21250-71.

3rd. state.

Ionides Collⁿ, 534.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

INVERARY—PIER. LOCH FYNE. MORNING. M. (R. 35.)

Drawn Etched & Engraved by I. M. W. Turner R.A. Published June 1. 1811, by I. M. W. Turner. Queen Ann Street West.

Engraver's proof (*d*).

21259-55.

1st published state.

21259-56.

4th. state.

21259-54.

Another impression of the 4th state, worn.

Ionides Collⁿ, 535.

The sepia drawing is not known. A large drawing of the subject in colour is in the National Gallery, British Art, Millbank.

FROM SPENSER'S FAIRY QUEEN. H. R. (36.)

Drawn & Etched by I. M. W. Turner Esq^r. R.A. Engraved by T. Hodgetts. Published June 1811, by I. M. W. Turner, Queen Ann Street West.

1st. published state.

21259-9.

3rd. state.

Ionides Collⁿ, 536.

The drawing is in the National Gallery, British Art, Millbank.

WATER MILL. P. (R. 37.)

Drawn & Etched by J. M. W. Turner. Engraved by R. Dunkar-ton. Published Feb^y. 1. 1812. by J. M. W. Turner Queen Ann Street West.

1st. published state.

21259-37.

3rd. state. Distant trees to left of building removed.

Ionides Collⁿ, 537.

The subject was re-engraved by Frank Short, A.R.A., 1885.

The etching.

Lettered Frank Short sculp. after J. M. W. Turner, *and with the engraver's monogram and date '85.*

E. 597-1908.

Published state.

Lettered Frank Short sculp. after J. M. W. Turner. London, Published 1st. Oct. 1885 by Rob^t. Dunthorne at The Rembrandt Head in Vigo Street, *and with the engraver's monogram, and signature in pencil.*

E. 602-1908.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

[TEMPLE OF MINERVA MEDICA, ROME. Formerly called SCENE IN THE CAMPAGNA; WOMAN AT A TANK; and HINDOO ABLUTIONS.]
E. P. (R. 38.)

Drawn & Etched by J. M. W. Turner. Engraved by W. Say
Engraver to H.R.H. the Duke of Gloucester. Published Feb'y. 1
1812, by J. M. W. Turner, Queen Ann Street West.

1st. published state.

21259-28

3rd. state.

Ionides Colln., 538

The subject was re-engraved by Frank Short, A.R.A., 1886.

The etching.

Lettered Frank Short sculp. after J. M. W. Turner, *and with the engraver's monogram and date '86.* E. 592-1908.

1st published state.

Lettered Frank Short sculp. after J. M. W. Turner. London.
Published 1st Nov^r. 1886 by Rob^t. Dunthorne at the Rembrandt
Head in Vigo Street, *and with the engraver's monogram, and signature in pencil.* E. 2557-1908.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection. The circular temple and other buildings in the centre of this subject should be compared with those to the right of R. 72. "Apuleia in search of Apuleius," and also with those to the left of [R. 100], "A Pastoral". All these may have been suggested by the same original.

[CRYPT OF KIRKSTALL ABBEY.] *Original Drawing in the possession of John Soane Esq^r. R.A. Professor of Architecture. 23 In^s. by 36 In^s.*
A. (R. 39.)

Drawn Etched & Engraved by I. M. W. Turner Esq^r. R.A. P.¹
Published Feb'y. 11. 1812, by I. M. W. Turner, Queen Ann Street West.

1st. published state.

21259-75.

2nd. state.

21259-76.

3rd. state.

21259-74.

Another impression of the 3rd. state worn.

Ionides Colln., 539.

The sepia drawing is in the National Gallery, British Art, Millbank. The large drawing from which it was taken is in the Soane Museum. A photograph from the N.G. drawing is in this collection. The subject was re-engraved for "Liber Studiorum. . . . A selection of fifteen of the best plates," published by Day & Son.

Picture in the Possession of Sir John Mildmay Bart^l. 3 Feet by 4 Feet.
[Usually known as THE MILD MAY SEA PIECE.] M. (R. 40.)

Drawn & Etched by I. M. W. Turner. Engraved by W. Annis and I. C. Easling. Published Feb'y. 11. 1812, by I. M. W. Turner, Queen Ann Street West.

The etching. 2nd. state.

Lettered In the Possession of S^r John Mildmay Bart^l. E. 102-1904.

1st. published state.

21259-49.

4th. state

Ionides Colln., 540.

The subject was re-engraved by Frank Short, A.R.A., 1886.

The etching.

Lettered Frank Short sculp. after J. M. W. Turner, *and with the engraver's monogram and date '85.* E. 591-1908.

Published state.

Lettered Frank Short sculp. after J. M. W. Turner. London,
Published 1st. June, 1886, by Rob^t. Dunthorne at The Rembrandt Head, in Vigo Street, *and with the engraver's monogram and signature in pencil.* E. 603 1908.

The drawing is not known.

Procris and Cephalus. H. (R. 41.)

Drawn & Etched by I. M. W. Turner. Engraved by G. Clint.
Published Feb^y. 14. 1812, by I. M. W. Turner Queen Ann Street West.

The etching. E. 103-1904.

1st. published state. 21259-8.

3^d. state. *Ionides Collⁿ.*, 541.

The subject was re-engraved by T. Lupton, 1864.

The etching. E. 3039-1908.

1st. published state.

Lettered, in script Procris and Cephalus J M W Turner. 1864.

Proof. Tho^s Lupton. E. 3040-1908.

The subject has also been re-engraved by Frank Short, A.R.A.

Published state.

Lettered Frank Short sculp. after J. M. W. Turner. London,
Published 1st. Aug^t. 1885 by Rob^t. Dunthorne at The Rembrandt
Head, in Vigo Street, and with the engraver's monogram, and
signature in pencil. E. 604-1908.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

Winchelsea, Sussex. P. (R. 42.)

Drawn & Etched by I. M. W. Turner. Engraved by I. C.
Easling. Published April 23. 1812, by I. M. W. Turner, Queen
Ann Street West.

1st. published state. 21259-35.

4th. state. *Ionides Collⁿ.*, 542.

The drawing is in the National Gallery, British Art, Millbank,

A photograph from it is in this collection.

[THE BRIDGE AND GOATS.] E.P. (R. 43.)

Drawn & Etched by I. M. W. Turner R.A. Engraved by F. C.
Lewis. Published April 23. 1812, by I. M. W. Turner Queen Ann
Street West.

1st. published state. 21259-21.

4th. state. *Ionides Collⁿ.*, 543.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

CALM. Picture in the possession of I. M. W. Turner. 1 F^t. 2 by 2 F^t. 3. M. (R. 44.)

Drawn Etched and Engraved by I. M. W. Turner. Published
April 23. 1812, by I. M. W. Turner, Queen Ann Street West.

1st. published state. 21259-46.

6th. state. *Ionides Collⁿ.*, 544

The subject was re-engraved by Thomas Lupton.

The etching. E. 3041-1908.

1st. published state.

Lettered THE CALM. Drawn by J. M. W. Turner, R.A. Engraved
by Tho^s. Lupton. Proof. E. 4735-1907.

Another impression. E. 3042-1908.

The drawing is not known.

Peat Bog, Scotland. M. (R. 45.)

Drawn & Etched by I. M. W. Turner Esq^r. R.A. Engraved by G. Clint. Published April 23. 1812, by I. M. W. Turner, Queen Ann Street West.

Engraver's proof (*e*). *Lettered* Peat Boy Scot (*script*). 21259-65.

1st. published state. 21259-67.

4th. state. The mark in the margin has been partly erased. 21259-66.

5th. state. *Ionides Collⁿ*, 545.

The subject was re-engraved by T. Lupton, 1864.

The etching. E. 3043-1908.

1st. published state.

Lettered S.P. *In script*. Peat Bog. Scot^d. J M W Turner. 1864.

Tho^s Lupton. Proof. E. 3044-1908.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

RISPAH. 2nd *Book of Samuel. Chap. 21.* H. (R. 46.)

Drawn & Etched by I. M. W. Turner Esq^r. R.A. Engraved by R. Dunkarton. Published April 23. 1812, by I. M. W. Turner, Queen Ann Street West.

1st. published state. 21259-13.

4th. state with the mark of the Turner Sale. E. 4736-1907.

Another impression of the 4th. state. *Ionides Collⁿ*, 546.

The subject was re-engraved by T. Lupton, 1858.

The etching. 3045-1908.

1st. published state.

Lettered RISPAH. 2nd *Book of Samuel Chap. 21.* Drawn by J. M. W. Turner. R.A. Engraved by Tho^s. Lupton. Proof. London: Pub^d Jan^y 1858, by P. and D. Colnaghi & C^o 13 & 14, Pall Mall East & the Engraver, 4, Keppel St. W.C.

E. 3046-1908.

The drawing is in the National Gallery, British Art, Millbank.

HEDGING AND DITCHING. P. (R. 47.)

Drawn & Etched by I. M. W. Turner R.A. Engraved by C. Easling. Published May 23. 1812, by I. M. W. Turner, Queen Ann Street West.

1st. published state. 21259-43.

4th. state. *Ionides Collⁿ*, 547

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

River Wye. [Originally called *Chepstow Castle.*] E.P. (R. 48.)

Drawn & Etched by I M W Turner Esq^r. R.A. P.P. Engraved by W. Annis. Published May 23. 1812, by I. M. W. Turner, Queen Ann Street West.

1st. published state. 21259-23.

5th. state. *Ionides Collⁿ*, 548.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

CHAIN OF ALPS from Grenoble to Chamberi. M. (R. 49.)

Drawn & Etched by I M W Turner Esq^r. R.A. P.P. Engraved by W. Say Engraver to the Prince Regent & H.R.H. the Duke of Gloucester. Published May 23. 1812, by I. M. W. Turner Queen Ann Street West.

1st. published state.

21259-62.

4th. state.

Ionides Collⁿ., 549.

The subject was re-engraved by Frank Short, A.R.A., 1887.

The etching.

Lettered, Frank Short sculp. after J. M. W. Turner, *and with the engraver's monogram*. E. 600-1908.

1st. published state.

Lettered, Frank Short sculp., after J. M. W. Turner. London. Published Nov^r. 1st. 1887, by Rob^t. Dunthorne at the Rembrandt Head in Vigo Street, *and with the engraver's monogram, and signature in pencil*. E. 2558-1908.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

Mer de Glace—Valley of Chamouni—Savoy. M. (R. 50.)

Drawn Etched & Engraved by I. M. W. Turner Esq^r. R.A. P.P. Published May 23. 1812 by I. M. W. Turner Queen Ann Street West.

1st. published state.

21259-72.

4th. state, reworked.

21259-73.

Another impression of the 4th. state.

Ionides Collⁿ., 550.

The sepia drawing is not known. A drawing in colours, very similar to this plate, is at Farnley.

Ricauz Abbey, Yorkshire. A. (R. 51.)

Drawn & Etched by I. M. W. Turner R.A. Engraved by H. Dawe. Published May 23. 1812, by I. M. W. Turner. Queen Ann Street West.

1st. published state.

21259-81.

4th. state.

Ionides Collⁿ., 551.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

SOLWAY MOSS. P. (R. 52.)

Drawn & Etched by I. M. W. Turner R.A. Engraved by Tho^s. Lupton. Published Jan^y. 1. 1816, by M^r. Turner, Queen Ann Street West.

1st. published state.

21259-32.

4th. state.

Ionides Collⁿ., 552.

The subject was re-engraved by T. Lupton, 1858.

The etching.

E. 3047-1908.

1st. published state.

Lettered S.P. *SOLWAY MOSS*. Drawn by J. M. W. Turner, R.A. Engraved by Tho^s. Lupton. Proof. Pl. 3. London: Pub^d Jan^y. 1858, by P. & D. Colnaghi & C^o. 13 & 14, Pall Mall East, & the Engraver, 4, Keppel St. W.C. E. 3048-1908.

The subject was also re-engraved by Frank Short, A.R.A., 1887.

The etching.

Lettered Frank Short sculp. after J. M. W. Turner, *and with the engraver's monogram*. E. 601-1908.

1st. published state.

Lettered Frank Short sculp. after J. M. W. Turner London. Published Nov^r. 1st. 1887, by Rob^t. Dunthorne at The Rembrandt Head in Vigo Street, *and with the engraver's monogram and signature in pencil*. E. 674-1910.

The drawing is not known.

[SOLITUDE. Sometimes called THE READING MAGDALEN.] E.P.
(R. 53.) Drawn & Etched by I. M. W. Turner. Engraved by
W. Say Engraver to H.R.H. the Duke of Gloucester. Published
May 12, 1814, by I. M. W. Turner, Queen Ann Street West.

1st. published state.

21259-29.

5th. state.

Ionides Colln., 553.

The drawing is in the National Gallery, British Art, Millbank.
A photograph from it is in this collection.

MILL near the GRAND CHARTREUSE;—DAUPHINY. M. (R. 54.)

Drawn by I. M. W. Turner R.A. Engraved by H. Dawe. Pub-
lished Jan^y. 1. 1816, by M^r. Turner, Queen Ann Street West.

1st. published state.

21259-63.

4th. state.

Ionides Colln., 554.

The subject was re-engraved by Thomas Lupton.

The etching.

E. 3049-1908.

1st. Published state.

Lettered Drawn by J. M. W. Turner, R.A. London, Eng^d. &
Pub^d. by Tho^s. Lupton, 4, Keppel St. Proof. N^o. 3.

The "N^o. 3" has been erased.

E. 4737-1907.

Another impression, the plate worn.

E. 4737A-1907.

Another impression.

E. 3050-1908.

The subject was also re-engraved by Frank Short, A.R.A., 1886.

The etching.

Lettered Frank Short sculp. after J. M. W. Turner, *and with the
engraver's monogram, and date '85.*

E. 596-1908.

Published state.

Lettered Frank Short sculp. after J. M. W. Turner. London.
Published, 1st. May, 1886, by Rob^t. Dunthorne at The Rembrandt
Head in Vigo Street, *and with the engraver's monogram, and
signature in pencil.*

E. 605-1908.

The drawing is in the National Gallery, British Art, Millbank.

A copy of the etching has been made by Sir F. Seymour
Haden.

ENTRANCE OF CALAIS HARBOUR. M. (R. 55.)

Drawn Etched & Engraved by I. M. W. Turner. R.A. Published
Jan^y. 1. 1816, by M^r. Turner, Queen Ann Street West.

2nd. state.

21259-45.

6th. state.

Ionides Colln., 555.

The drawing is not known. An oil-painting of the subject is
in the possession of Archibald Coats, Esq.

DUMBLAIN ABBEY, SCOTLAND. A. (R. 56.)

Drawn & Etch'd by I. M. W. Turner Esq. R.A. Engrav'd by
T. Lupton. Publish'd Jan^y 1, 1816, by I. M. W. Turner, Queen
Ann Street West.

1st. published state.

21259-82.

3rd. state.

Ionides Colln., 556.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

NORHAM CASTLE ON THE TWEED. the Drawing in the Possession of the late Lord Lascells. P. (R. 57.)

Drawn & Etched by I. M. W. Turner. Engraved by C Turner.
Publish'd Jan 1, 1816. by I. M. W. Turner, Queen Ann Street West.

Engraver's Proof. (*d.*) Before the completion of the sky and the rays of light behind the tower. 21259-30.

1st. published state. 21259-31.

3rd. state. *Ionides Colln.*, 500.

The subject was re-engraved by T. Lupton.

The etching. E. 3051-1908.

1st. published state.

Lettered NORHAM CASTLE. Drawn by J. M. W. Turner, R.A.

Engraved by Tho^s. Lupton. Proof. E. 3052-1903.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

[RAGLAN CASTLE.] E.P. (R. 58.)

Drawn & Engraved by I M W Turner Esq^r RA. Publish'd Jan. 1. 1816 by I. M. W. Turner Queen Ann Street West.

1st. published state. 21259-14.

3rd. state. *Ionides Colln.*, 499.

The subject was re-engraved by Thomas Lupton, 1858.

The etching. E. 3053-1908.

1st. published state.

Lettered E. M. RAGLAN CASTLE. Drawn by J. M. W. Turner, R.A.

Engraved by Tho^s. Lupton. Pl. I. Proof. London, Pub^d.

Jan^y. 1858, by P. & D. Colnaghi & Co., 13 & 14, Pall Mall East.

& the Engraver, 4, Keppel St W.C. E. 3054-1908.

Another impression. E. 4738-1907.

The subject was also re-engraved by Frank Short, A.R.A., 1885.

The etching.

Lettered Frank Short, sculp. after J. M. W. Turner, and with the engraver's monogram and date '85. E. 599-1908.

Published state.

Lettered Frank Short. sculp. after J. M. W. Turner. London,

Published 1st. Aug^t. 1885, by Rob^t. Dunthorne at The Rembrandt

Head, in Vigo Street, and with the engraver's monogram, and signature in pencil. E. 606-1908.

The print is usually known as "Raglan Castle," but Mr.

Rawlinson doubts whether this is correct, and thinks that

the subject may have been suggested by Berry Pomeroy

Castle, near Totnes; but the title given was accepted by

Lupton. The drawing is in the National Gallery, British

Art, Millbank. The subject was also re-engraved by Frank

Short, A.R.A., 1885.

VILLE DE THUN;—SWITZERLAND. A. (R. 59.)

Drawn & Etched by I. M. W. Turner R.A. Engraved by Tho^s Hodgetts. Published Jan^y. 1. 1816, by M^r. Turner, Queen Ann Street West.

The etching. E. 5131-1904.

Lettered Thun.

1st. published state. 21259-83.

3rd. state. *Ionides Colln.*, 498.

The drawing is in the National Gallery, British Art, Millbank.

A photograph from it is in this collection.

THE SOURCE of the ARVERON in the VALLEY of CHAMOUNI SAVOY.
M. (R. 60.)

Drawn & Engraved by I. M. W. Turner. R.A. Published Jan^r. 1.
1816, by M^r. Turner, Queen Ann Street West.

1st. published state. 21259-53.

3rd. state. *Ionides Collⁿ*, 497.

The subject was re-engraved by T. Lupton, 1858.

The etching. E. 3055-1908.

1st. published state.

Lettered THE SOURCE OF THE ARVERON IN THE VALLEY OF
CHAMOUNI SAVOY. Drawn by J. M. W. Turner, R.A. En-
graved by Tho^s. Lupton. Proof. N^o. 1. London: Published
1860 by P. & D. Colnaghi & C^o., 13 & 14 Pall Mall East and the
Engraver, 4, Keppel St. W.C. E. 3056-1908.

The subject was also re-engraved by Frank Short, A.R.A., 1886.

The etching.

Lettered Frank Short sculp. after J. M. W. Turner, *and with the
engraver's monogram and date '86.* E. 595-1908.

The sepia drawing is in the National Gallery, British Art
Millbank. The original drawing in colour is at Farnley.

TENTH PLAGUE OF EGYPT. H. (R. 61.)

Drawn & Etched by I. M. W. Turner Esq R A Engraved by W Say
Engraver to H R H the Duke of Gloucester. Published Jan 1.
1816 by I M W Turner, Queen Ann Street West.

1st. published state. 21259-11.

3rd. state. *Ionides Collⁿ*, 496.

The drawing is in the National Gallery, British Art, Millbank
A photograph from it is in this collection.

WATER CRESS GATHERERS. *Rail Head Ferry Bridge Twickenham.*
P. (R. 62.)

Drawn & Etched by I. M. W. Turner, Esq. R.A. P.P. Engraved
by Thos. Lupton. Pub. Jan. 1. 1819. by I. M. W. Turner Queen
Anne. Street West.

1st. published state. 21259-44.

3rd. state. 'Rail' becomes 'Rails.' *Ionides Collⁿ*, 495.

The drawing is not known.

[THE ALCOVE, ISLEWORTH. Also known as TWICKENHAM, POPE'S
VILLA and GARRICK'S TEMPLE AND HAMPTON CHURCH.] E.P.
(R. 63.)

Drawn & Etched by I. M. W. Turner B.A. P.P. Engraved by
H. Dawe. Pub. Jan. 1. 1819. by I. M. W. Turner Queen Anne
Street West.

1st. published state. 21259-24.

3rd. state, with the mark of the Turner Sale. E. 4739-1907.

Another impression of the 3rd. state. (The sky touched with a
knife.) *Ionides Collⁿ*, 494.

The drawing is in the National Gallery, British Art,
Millbank.

BONNEVILLE, SAVOY. M. (R. 64.)

Drawn by I. M. W. Turner. Engraved by H. Dawe. Published Jan. 1. 1816, by J. M. W. Turner Queen Ann Street West.

1st. published state.

21259-61.

2nd. state.

Ionides Colln., 493.

The subject was re-engraved by Frank Short, A.R.A., 1887.

The etching.

Lettered Frank Short sculp. after J. M. W. Turner, *and with the engraver's monogram.* E. 593-1908.

The sepia drawing is at the National Gallery, British Art, Millbank. The drawing in colour from which it was taken is at Farnley. A photograph from the N.G. drawing is in this collection.

INVERARY CASTLE AND TOWN, SCOTLAND. The Drawing in the Possession of the Duke of Argyle. M. (R. 65.)

Drawn & Etched by I M W Turner. Engraved by C Turner. Pub Jan 1. 1816. by I. M. W. Turner Queen Anne Street West.

1st. published state.

21259-57.

3rd. state.

Ionides Colln., 429.

The sepia drawing is in the National Gallery, British Art, Millbank. The large coloured drawing from which it was taken was recently in the possession of the late Mr. F. S. Ellis. A photograph from the N.G. drawing is in this collection.

AESACUS AND HESPERIË. *Vide Ovid Met.*, Book XI. H. (R. 66.)

Drawn Etched. & Engraved by I. M. W. Turner Esq R.A. P.P. Pub. Jan 1. 1819. by I. M. W. Turner Queen Anne Street West.

Engraver's proof (*d*). Before letter H.

21259-4.

1st. published state.

21259-5.

3rd. state.

21259-3.

5th. state.

21259-2.

Another impression of the 5th state.

Ionides Colln., 491.

The subject was also re-engraved by Frank Short, A.R.A., 1895.

The etching.

Lettered Frank Short sculp. after J. M. W. Turner R.A., *and with the engraver's monogram.* E. 4197-97.

1st. published state.

Lettered, Aesacus and Hesperie (*in script*) F. Short sculp. after J. M. W. Turner R.A. 1895, *and with the engraver's monogram, and signature in pencil.* E. 4196-97.

The drawing is not known.

EAST GATE, WINCHELSEA, *Sussex*. P. (R. 67.)

Drawn & Etched by I. M. W. Turner Esq. R.A. P.P. Engraved by S. W. Reynolds. Pub. Jan. 1. 1819, by I. M. W. Turner. Queen Anne Street West.

1st. published state.

21259-36.

4th. state.

Ionides Colln., 490.

The drawing is in the National Gallery, British Art, Millbank. A photograph from it is in this collection.

ISIS. *Picture in the Possession of the Earl of Egremont.* 3 Feet by 4 Feet. E.P. (R. 68.)

Drawn & Etched by I. M. W. Turner Esq. R.A. P.P. Engraved by W. Say Engraver to H.R.H. the Duke of Gloucester. London. Pub. Jan. 1. 1819 by I. M. W. Turner Queen Anne Str. West.

1st. published state.

21259-27.

4th. state.

Ionides Colln., 489.

The drawing is in the National Gallery, British Art, Millbank.

BEN ARTHUR, SCOTLAND. M. (R. 69.)

Drawn & Etched by I. M. W. Turner Esq. R.A. P.P. Engraved by T. Lupton. London. Pub. Jan 1. 1819. by I. M. W. Turner Queen Anne Str West.

The etching.

E. 5129-1904.

1st. published state.

21259-64.

3rd. state.

Ionides Colln., 488.

The subject was re-engraved by Frank Short, A.R.A., 1888.

The etching.

Lettered Frank Short sculp. after J. M. W. Turner, *and with the engraver's monogram.*

E. 598-1908.

Published state.

Lettered Frank Short sculp. after J. M. W. Turner. London,

Published March 1st. 1888, by Rob^t. Dunthorne at The Rembrandt Head in Vigo Street, *and with the engraver's monogram and signature in pencil.*

E. 607-1908.

The drawing is not known.

INTERIOR OF A CHURCH. A. (R. 70.)

Drawn & Engrav'd by I. M. W. Turner Esq^r. R.A. Publish'd Jan^y., 1, 1819. by I. M. W. Turner, Queen Ann Street West.

1st. published state.

21259-77.

4th. state.

Ionides Colln., 487.

The drawing is not known. It was suggested by Thornbury that this Church was Heston.

CHRIST AND THE WOMAN OF SAMARIA. H. (R. 71.)

Drawn & Etched by I. M. W. Turner Esq. R.A. P.P. Engraved by S. W. Reynolds. Pub. Jan. 1 1819. by I. M. W. Turner Queen Anne Street West.

1st. published state.

21259-12.

3rd. state.

Ionides Colln., 486.

The drawing is in the National Gallery, British Art, Millbank.
A photograph from it is in this collection.

PLATES UNPUBLISHED, BY TURNER.**APULEIA IN SEARCH OF APULEIUS. (Known as the PREMIUM LANDSCAPE.) (R. 72.)**

Etched by J. M. W. Turner, and engraved by W. Say : but not published.

Print on India paper. The plate was sold at the Turner Sale, 1873 ; and this impression was taken soon after. E. 5187-1907.

The drawing for this is possibly that known as "A Pastoral" (N^o. 466, 1907) in the National Gallery. The circular temple and other buildings to the right of the engraving should be compared with those in the centre of R. 38 "Temple of Minerva Medica," and also with those to the left of [R. 100], "A Pastoral." All these may have been suggested by the same subject.

GLAUCUS AND SCYLLA. (R. 73.)

Etched by J. M. W. Turner, and engraved by W. Say ; but not published.

Print on India paper. The plate was sold at the Turner Sale, 1873 ; and this impression was taken soon after. E. 5188-1907.

The drawing is in the National Gallery, British Art, Millbank.

SHEEP-WASHING, WINDSOR. (Also called WINDSOR CASTLE FROM SALT HILL.) (R. 74.)

The etching. E. 104-1904.
Etched by J. M. W. Turner, and engraved by C. Turner; but not published.

A late print from the engraved plate. E. 4741-1907.

Print on India paper; the plate re-worked in some details. The plate was sold at the Turner Sale, 1873; and this impression was taken soon after. E. 5189-1907.

DUMBARTON ROCK. (R. 75.) *Not in the Collⁿ.*

CROWHURST, SUSSEX. (R. 76.)

Etched by J. M. W. Turner, and engraved, probably by H. Dawe; but not published.

The plate has also been etched and engraved by Frank Short, A.R.A.
The etching.

With the engraver's monogram, and date 1902. E. 1495-1907.

1st. published state.

Lettered CROWHURST, SUSSEX. F. Short sculp: after J. M. W. Turner R.A. 1902, and with the engraver's monogram, and signature in pencil. E. 1494-1907.

The drawing is in the National Gallery, British Art, Millbank.

THE TEMPLE OF JUPITER IN THE ISLAND OF AEGINA. (R. 77.)

The etching. E. 105-1904.

Etched by J. M. W. Turner and engraved, probably by H. Dawe; but not published.

The drawing is in the National Gallery, British Art, Millbank.

SWISS BRIDGE, MONT ST. GOTHARD. Also known as VIA MALA, (R. 78.)

Etched by J. M. W. Turner, and engraved, probably also by him; but never published.

The subject has also been etched and engraved by Frank Short, A.R.A.

The etching.

Lettered Frank Short sculp. after J. M. W. Turner, and with the engraver's monogram. E. 4199-97.

1st. published state.

Lettered VIA MALA. F. Short sculp. after J. M. W. Turner R.A. 1896, and with the engraver's monogram, and signature in pencil. E. 4198-97.

The drawing is in the possession of Mr. J. Irvine Smith.

PLOUGHING, ETON. (R. 79B.)

Etched first by J. M. W. Turner. Afterwards etched and engraved on another plate by T. Lupton; but not published.

Print, on India paper, from the second plate. The plate was sold at the Turner Sale, 1873; and this impression was taken soon after. E. 5190-1907.

The drawing is in the National Gallery, British Art, Millbank.

PAN AND SYRINX. (R. 80.)

Etched only, but apparently not by Turner, and not published.

The subject has also been etched and engraved by Frank Short, A.R.A.

The etching.

Lettered Drawn by J. M. W. Turner R.A. Etched by Frank Short 1896, and with the engraver's monogram. E. 2568-1901.

1st published state.

Lettered PAN AND SYRINX. From an Unpublished Drawing for the Liber Studiorum in the British Museum. Drawn by J. M. W. Turner R.A. Etched and Engraved by F. Short 1896, and with the engraver's monogram, and signature in pencil. E. 4200-97.
The drawing is in the British Museum.

STONEHENGE AT DAYBREAK. (R. 81.)

Engraved, apparently in pure mezzotint, by J. M. W. Turner ; but not published.

Print on India paper. The plate was sold at the Turner Sale, 1873 ; and this impression was taken soon after. E. 5191-1907.

The subject has also been engraved by Frank Short, A.R.A.

1st published state.

Lettered STONEHENGE AT DAYBREAK. From an Unpublished Drawing for the Liber Studiorum in the possession of J. E. Taylor Esq. Drawn by J. M. W. Turner R.A. Engraved by F. Short, 1897, and with the engraver's monogram, and signature in pencil. E. 4201-97.

The drawing is in the collection of the late Mr. J. E. Taylor.

THE FELUCCA. (R. 82.)

Engraved, apparently in pure mezzotint, probably by H. Dawe, with etched lines added later ; but not published.

Printed on India paper. The plate was sold at the Turner Sale, 1873 ; and this impression was taken soon after. E. 5192-1907.

The drawing is in the National Gallery, British Art, Millbank.

THE STORK AND AQUEDUCT. Sometimes called THE HERON'S POOL. (R. 83.)

Etched by J. M. W. Turner, and engraved, probably by H. Dawe ; but not published.

Print on India paper. The plate was sold at the Turner Sale, 1873 ; and this impression was taken soon after. E. 5193-1907.

The subject has also been etched and engraved by Frank Short, A.R.A.

The etching.

Lettered, faintly, Frank Short, sculp. after J. M. W. Turner, R.A. ; and with the engraver's monogram. E. 4203-97.

1st published state.

Lettered THE STORK AND AQUEDUCT. Drawn & Etched by J. M. W. Turner, R.A. Etched and Engraved by F. Short 1896, and with the engraver's monogram and signature in pencil. E. 4209-97.

The drawing is not known.

THE LOST SAILOR. (Also called STORM OVER THE LIZARD.) (R. 84.)

Engraved, probably by J. M. W. Turner, A.R.A., but not published.

The subject has also been engraved by Frank Short, A.R.A.

1st published state.

Lettered F. Short sculp after J. M. W. Turner R.A. 1896, and with the engraver's monogram, and signature in pencil. E. 4204-97.

The drawing is not known.

MOONLIGHT AT SEA. THE NEEDLES. (R. 85.)

Engraved apparently in mezzotint, with etching over it, by J. M. W. Turner; but not published.

The subject has also been engraved by Frank Short, A.R.A.

1st. published state.

Lettered MOONLIGHT AT SEA OFF THE ISLE OF WIGHT. From an Unpublished Drawing for the Liber Studiorum in the possession of Henry Vaughan Esq. Drawn by J. M. W. Turner, R.A. Engraved by F. Short 1896, and with the engraver's monogram, and signature in pencil. E. 4205-97.

The drawing is in the National Gallery, British Art, Millbank.

MOONLIGHT ON THE MEDWAY AT CHATHAM. (R. 86.) *Not in the Coll^a.*

KINGSTON BANK. (R. 87.)

The engraving was commenced by J. M. W. Turner, but not completed or published.

Print on India paper. The plate was sold at the Turner Sale, 1873; and this impression was taken soon after. E. 5194-1907.

The subject has also been etched and engraved by Frank Short, A.R.A.

The etching.

Lettered Drawn by J. M. W. Turner, R.A. Etched by Frank Short 1896, and with the engraver's monogram. E. 2559-1901.

1st. published state.

Lettered KINGSTON BANK. From an Unpublished Drawing for the Liber Studiorum in the possession of Henry Vaughan Esq. Drawn by J. M. W. Turner, R.A. Etched & Engraved by F. Short, 1896, and with the engraver's monogram, and signature in pencil. E. 4206-97.

The drawing is in the National Gallery, British Art, Millbank.

THE DELUGE. (R. 88.)

Engraved, apparently in pure mezzotint, probably by J. M. W. Turner; but not published.

Print on India paper. The print was sold at the Turner Sale 1873; and this impression was taken soon after. E. 5195-1907.

The drawing is in the National Gallery, British Art, Millbank.

FLOUNDER FISHING, BATTERSEA. (R. 89.)

Engraved, and subsequently etched, by J. M. W. Turner; but not published.

Print on India paper. The plate was sold at the Turner Sale, 1873; and this impression was taken soon after. E. 5196-1907.

The drawing is not known.

NARCISSUS AND ECHO. (R. 90.)

Etched only, in soft-ground, by J. M. W. Turner; but not published.

The subject has also been etched (from the etching by Turner) by Frank Short, A.R.A. This plate was not published, and is not catalogued by Mr. Rawlinson.

The etching.

Lettered NARCISSUS AND ECHO. Drawn & Etched by J. M. W. Turner, R.A. Etched by F. Short, 1896, and with the engraver's monogram. E. 4214-97.

The drawing is not known. The oil painting, from which the subject was taken, is at Petworth.

SAND BANK WITH GIPSIES. (R. 91.) *Not in the Collⁿ.*

VIEW OF A RIVER FROM A TERRACE (MACON¹) (R. 92.)

Not known to have been etched or engraved in Turner's lifetime.

The subject has been etched and engraved by Frank Short, A.R.A.

The etching.

Lettered Drawn by J. M. W. Turner, R.A. Etched by Frank Short 1891, *and with the engraver's monogram.* E. 2560-1901.

1st. published state.

Lettered MACON. From an unpublished Drawing for the Liber Studiorum in the Possession of Henry Vaughan Esq. Drawn by J. M. W. Turner, R.A. Etched & Engraved by F. Short 1896, *and with the engraver's monogram, and signature in pencil.*

E. 4207-97.

The drawing is in the National Gallery, British Art, Millbank.

FALLS OF THE RHINE, SCHAFFHAUSEN. (R. 93.)

Not known to have been etched or engraved in Turner's lifetime.

The subject has been etched and engraved by Frank Short, A.R.A.

The etching.

Lettered Drawn by J. M. W. Turner. R.A. Etched by Frank Short 1891, *and with the engraver's monogram.* E. 2561-1901.

1st. published state.

Lettered FALLS OF THE RHINE, SCHAFFHAUSEN From an Unpublished Drawing for the Liber Studiorum, in the possession of Henry Vaughan Esq. Drawn by J. M. W. Turner R.A. Etched & Engraved by F. Short. 1896, *and with the engraver's monogram, and signature in pencil.* E. 4208-97.

The drawing is in the National Gallery, British Art, Millbank.

VIEW OF A LAKE. (Sometimes called DERWENTWATER.) (R. 94.)

Not known to have been etched or engraved in Turner's lifetime.

The subject has been etched and engraved by Frank Short, A.R.A.

The etching (soft-ground).

Lettered Drawn by J. M. W. Turner R.A. Etched by Frank Short 1891, *and with the engraver's monogram.* E. 2562-1901.

1st. published state.

Lettered DERWENTWATER. From an Unpublished Drawing for the Liber Studiorum in the possession of Henry Vaughan Esq. Drawn by J. M. W. Turner, R.A. Etched & Engraved by F. Short, 1896, *and with the engraver's monogram, and signature in pencil.* E. 4209-97.

The drawing is in the National Gallery, British Art, Millbank.

SION HOUSE, ISLEWORTH. [Drawing only, in the British Museum; never etched or engraved. R. 95.]

HUNTSMEN IN A WOOD. (R. 96.)

Not known to have been etched or engraved in Turner's lifetime; although the transfer of the subject was discovered by Mr. Short, on a copper-plate found in Turner's house.

The subject has been etched and engraved by Frank Short, A.R.A.

The etching.

Lettered Drawn by J. M. W. Turner R.A. Etched by Frank Short 1891, *and with the engraver's monogram.* E. 2563-1901.

1st. published state.

Lettered HUNTSMEN. From an Unpublished Drawing for the Liber Studiorum in the British Museum. Drawn by J. M. W. Turner R.A. Etched & Engraved by F. Short 1896, *and with the engraver's monogram, and signature in pencil.* E. 4210-97.

The drawing is in the British Museum.

MOONLIGHT ON A RIVER (LUCERNE?) (R. 97.)

Not known to have been etched or engraved in Turner's lifetime.

The subject has been engraved by Frank Short, A.R.A.

1st. published state.

Lettered LUCERNE From an Unpublished Drawing for the Liber Studiorum in the possession of Henry Vaughan Esq. Drawn by J. M. W. Turner, R.A. Engraved by F. Short 1896, *and with the engraver's monogram, and signature in pencil.* E. 4211-97.

The drawing is in the National Gallery, British Art, Millbank.

SHIPPING AT THE ENTRANCE OF THE MEDWAY. (R. 98.)

Not known to have been etched or engraved in Turner's lifetime.

The subject has been etched and engraved by Frank Short, A.R.A.

The etching (soft-ground).

Working proof, touched with pencil by the engraver.

E. 5034-1907.

Finished state of etching.

Lettered Drawn by J. M. W. Turner R.A. Etched by Frank Short, *and with the engraver's monogram.* E. 2564-1901.

1st. published state.

Lettered THE ENTRANCE OF THE MEDWAY. From an Unpublished Drawing for the Liber Studiorum in the possession of Sir J. C. Robinson. Drawn by J. M. W. Turner R.A. Etched & Engraved by F. Short 1896, *and with the engraver's monogram, and signature in pencil.* E. 4212-97.

The drawing is in the possession of Gerald Robinson, Esq.

THE VICTORY COMING UP THE CHANNEL WITH THE BODY OF NELSON. [Drawing only, in the National Gallery; never etched or engraved. R. 99.]

A PASTORAL. (R. pages 168 and 235.)

Not known to have been etched or engraved in Turner's lifetime.

The subject has been etched or engraved by Frank Short, A.R.A.

The etching.

Lettered Drawn by J. M. W. Turner R.A. Etched by Frank Short 1893, *and with the engraver's monogram.* E. 2565-1901.

1st. published state.

Lettered PASTORAL. From an Unpublished Drawing for the Liber Studiorum in the National Gallery, British Art, Millbank. Drawn by J. M. W. Turner R.A. Etched & Engraved by F. Short 1896, *and with the engraver's monogram, and signature in pencil.* E. 4213-97.

A photograph from the N.G. drawing is in the Library (Photo. Collⁿ., 38469.) The circular temple and other buildings to the left of this subject should be compared with those in the centre of R. 38, "Temple of Minerva Medica", and also with those to the right of R. 72, "Apuleia in search of Apuleius."

REPRODUCTIONS.

The Library contains the following published sets of reproductions of the "Liber Studiorum."

- Turner's Liber Studiorum. Photographs from the thirty [fifty one] original drawings by J. M. W. Turner, R.A. in the South Kensington Museum. 2 pp. 51 *photogr.* (18 × 11) London, 1861.

The drawings were temporarily exhibited at S. Kensington. They are now in the National Gallery, British Art, Millbank.

- Liber Studiorum: illustrative of landscape compositions. By J. M. W. Turner, R.A. A selection of fifteen of the best plates. 4 pp. [Published by Day and Son.] 5 *mezzotints and 10 lithogr.* (17 × 12) London, n.d.

At the end of the Library copy is inserted an additional lithograph—"Clyde"—prepared for this volume, but never published.

- Fac-similes of thirty-three etchings by Turner for the plates of the Liber Studiorum, reproduced from copies in the possession of Mr. Ruskin and of the editor. [With an introduction by Charles Eliot Norton.] 6 pp. 33 *lithogr.* (17 × 12) Cambridge, Mass., 1879.

- The Liber Studiorum of J. M. W. Turner, R.A. edited by, and each plate accompanied with a critical notice by the Rev. Stopford Brooke, M.A. The plates photographed from examples of the best "states" in possession of the editor. 3 vols. 72 *autotypes.* (13 × 16) London, 1882-4.

- A selection from the Liber Studiorum of J. M. W. Turner, R.A. for artists, art students, and amateurs. A drawing-book suggested by the writings of Mr. Ruskin. With a historical introduction by Frederick Wedmore, practical notes by Frank Short, and extracts from the writings of the Rev. Stopford A. Brooke, M.A., and others. 4 *photo-engr., and process illus.* (31 plates and 52 in the text.)

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From "The Nineteenth Century," May, 1882.
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HAMERTON, PHILIP GILBERT.

- The life of J. M. W. Turner, R.A. 9 *etchings.* (8 × 5) London, 1879.
- Etching and Etchers. 3 ed. [Book IV, Chap II—Turner.]
Etchings and helio-engr. (12 × 9) London, 1880.
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- The Review of Publications of Art. ("Mr. Turner's Gallery"—vol. I, p. 153) (9 × 5) London, 1808.

LONDON: *Burlington Fine Arts Club.*

- Exhibition illustrative of Turner's Liber Studiorum, containing impressions of the first states, etchings, touched proofs and engraver's proofs; together with the unpublished plates, and a few original drawings for the work. 58 pp. (11 × 8) London, 1872.

LONDON: *National Gallery.*

- Descriptive and historical catalogue of the pictures in the National Gallery ... British School. (List of Drawings and Sketches by Turner ... The Liber Studiorum—p. 166.) (8 × 5) London, 1901.

LONDON : *National Gallery.*

- A complete Inventory of the Drawings of the Turner Bequest : with which are included the 23 drawings bequeathed by Mr. Henry Vaughan. Arranged chronologically by A. J. Finberg. 2 vols. (10 × 6) London, 1910.

LONDON : *Rembrandt Gallery (R. Dunthorne).*

- The Liber Studiorum of J. M. W. Turner, R.A. New mezzotints by Frank Short, completing the book as arranged by Turner, with an introductory note by W. G. Rawlinson. 16 pp. (9 × 6) London, 1897.

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 - The catalogue is priced.
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